

THE BOOK CLUB OF CALIFORNIA QUARTERLY NEWS-LETTER

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Hermann Zapf, 1918–2015

ROBERT BRINGHURST



*A Review of San Francisco Lithographer:
African American Artist Grafton Tyler Brown*

GARY KURUTZ

A Preview and an Invitation: FABS 2016 in San Francisco

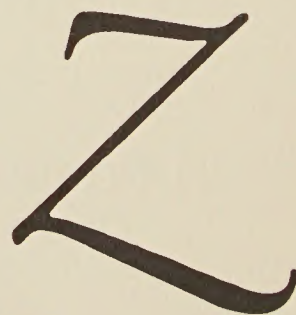
ANNE W. SMITH

NEWS FROM THE LIBRARY & THE BOOK CLUB

NEW MEMBERS

Mancher Buchstabe beginnt
MANY A LETTER SEEMS
sich dabei zu sträuben, weil
to strain against a form that
er in eine Form gedrängt werden soll, die
it dislikes. Alas! It is tamed. Ever and
ihm nicht behagt. Aber was nützt es ihm?
anew it undergoes revision in black &
Er wird gebändigt. Immer aufs neue wird er
white until it willingly accommodates
mit schwarzer und weißer Farbe bearbeitet,
itself to the higher conformity of the
bis er sich in die Gesetzmäßigkeit des Typen-
type fount. What designer in the
gusses willig fügt. Welcher Entwerfer kennt
development of his drawing does
bei der Ausarbeitung der Zeichnung nicht
not know those spooky, stubborn,
jene störrischen, widerspenstigen Figuren
antipathetic shapes that, maverick-like,
des Alphabets, die sich als Druckbuchstaben
will not join the type family?
nicht einordnen wollen.

HERMANN ZAPF, 1918–2015



HERMANN ZAPF, 1918–2015

ROBERT BRINGHURST

CAN A PENSTROKE OR A LETTERFORM BE SO BEAUTIFUL IT WILL stop you in your tracks and maybe break your heart? It can.

The greatest type designer of our time, and very possibly the greatest type designer of all time, is now dead. Hermann Zapf, who was born in Nürnberg on November 8, 1918, died at his cheerful, book-filled home on the edge of the Rosenhöhe in Darmstadt on June 4, 2015. He drew his first typeface, known as Gilgengart (Lily Garden), with pencil and pen in 1938 and approved the finished punches in 1941. He drew his last family of typefaces, Palatino Sans, in exactly the same way but over a longer span of time, making the first sketches in the late 1940s, finalizing the drawings in 2004, and approving the full digitized version in 2006. During all those years, he could make shapes with pen and ink the way a sharp-shinned hawk or an arctic tern cuts shapes in air. And for all of us who think that the use of letters is writing words, he and his work are a sobering lesson. One of the real and serious uses of words is making a place for letters like his to feel at home.

Making type is a complex art. It is also, however, for some people, simply a job, and for others an industry: that is, a means of mass-producing something to sell. Every face that Hermann drew, from first to last, required a kind of industrial translation into working fonts of type. This always entailed some risk, just as when a composer delivers his score to the conductor, or an author delivers his manuscript to his editor, or a sculptor turns his clay or plaster model over to those who will translate it into bronze. With his early faces, Zapf was always closely involved in the final production. He was also always working with skilled professionals, such as the punchcutters Walter Baak, Arthur Ritzel, and August Rosenberger. In later years, as the typefounding industry went through a series of highly uncomfortable forced metamorphoses, master craftsmen such as these were replaced by technological adventurers. During that phase,

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the translation of Zapf's type designs into fonts was not often smooth. But in the last few years of the twentieth century, as digital typography matured, things began to settle down, and here and there, something resembling the old craft mentality re-emerged.

The early faces, made during and after World War II, were cut in metal at the Stempel Foundry in Frankfurt and at Röder in Leipzig. The most recent were made in a quiet, smoked-glass building in Bad Homburg, a few miles north of Frankfurt, using keyboard and mouse. Zapf was never a punchcutter himself, but he took great pleasure in learning what punchcutters do, and what they can contribute to a type designer's designs. He also tried his hand at carving letters in soft metal, and suffered the usual finger wounds in the process. (Like Bruce Rogers, Zapf enjoyed recutting individual pieces of type – especially his own type – to obtain special effects in the books he designed. He also learned, from his friends at Stempel, how to cut letters in soft metal for making electrotpe matrices.) Later in life, he was equally keen to learn how a skilled computer draftsman renders the outline of a letterform, though he never himself created a Bézier curve.

The Stempel Foundry, though damaged, was not destroyed by World War II, and Zapf was hired as Stempel's art director in 1947. (The portfolio he presented to the managers consisted mostly of a set of sketchbooks he had created during his time as a German conscript in occupied France and somehow managed to retain during a lengthy stint in hospital as a prisoner of war.) The job at Stempel was part-time, but he kept it for a decade. By then the German economy had improved, his reputation had grown, and he was making an adequate living as a freelance designer of books and type.

August Rosenberger, who from 1927 until 1962 was the head engraver and master punchcutter at Stempel, was twenty-five years Zapf's senior, but the two were a perfect team. They worked together on dozens of projects, on and off company time. In the difficult years just after the war, they sometimes made bookplates and postcards to bring in extra cash. They also made magnificent limited-edition books such as *Feder und Stichel* ("Pen and Graver," published in 1949) – a history of European script with twenty-five large calligraphic plates written by Zapf and engraved by Rosenberger. These books are treasured now but were then, in a war-torn country, nearly impossible to sell. It was also Rosenberger who cut, by hand in steel, the trial sizes of Zapf's early faces: Palatino, Sistina, and Optima, among others – and it was Rosenberger who made

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the master patterns from which production matrices for all these faces were pantographically engraved.

In the mid-twentieth century, in addition to making foundry type, Stempel handled matrix production for the German arm of Linotype. Zapf's association with that firm therefore began as soon as he joined Stempel. The faces he designed for Stempel were produced as foundry type, for handsetting, but many were adapted for the Linotype machine as well. At times, it also went the other way. The excellent text face Aldus, for example, was designed first for the Linotype, in 1953, and produced as a foundry type afterward.

Metal type is still very much with us, while phototype has vanished in favor of digital type. In the 1950s and 1960s, however, phototype looked like the wave of the future. The industrial shift from metal to phototype had dramatic effects on Zapf's legacy and his career – and that shift dragged on for twenty years. Linotype, for example, was building phototypesetting machines and making fonts for them by 1958, but it continued to manufacture metal linecasting machines, and fonts for those machines, until 1976.

The transition from metal to film required no fundamental change in Zapf's method of working, but it was connected to major changes in what he drew. Metal type has physical substance and is printed in three dimensions. The result is a paper-thin, flexible bas-relief sculpture: the letterpress page. And metal type has absolute scale. Every font is cut, cast, and fitted at its own specific size. Larger letters are weighted, scaled, and spaced a little differently than smaller ones. Phototype has no physical substance and is almost always printed by offset lithography, leaving a two- instead of a three-dimensional mark. The letters have no sculptural bite, and no inherent size or scale. In all but the finest offset printing, they also tend to exhibit a sickly complexion. This pallor occurs because offset presses are fast and their inks must therefore be thin. Double and triple inking are often used to get better results when printing solid blocks and screened images, such as photographs, but printing text with multiple inks requires fantastic care and precision. Letterpress printers have no worries of this kind. Letterpress inks are stiffer than cold butter, and their color is normally robust: just what a page of text requires. But letterpress is not the way to print enormous runs, nor to print at record-breaking speed, nor to mingle text and photos with maximum ease.

As commercial typesetters turned to phototype and commercial printers to offset printing, graphic design became obsessively photographic.

ΠΑΝΤΕΣ ΑΝΘΡΩΠΟΙ ΤΟΥ ΕΙΔΕΝΑΙ ΟΡΕΓΟΝ- ΤΑΙ ΦΥΣΕΙ · ΣΗΜΕΙΟΝ

PHIDIAS (1953)

δ' ἡ τῶν αἰσθήσεων ἀγάπησις· καὶ γὰρ χωρὶς τῆς
χρείας ἀγαπῶνται δι' αὐτάς, καὶ μάλιστα τῶν ἄλλων ἢ
διὰ τῶν ὁμμάτων. οὐ γὰρ μόνον ἵνα πράττωμεν ἀλλὰ
καὶ μηθὲν μέλλοντες πράττειν τὸ ὁρᾶν αἰρούμεθα

HERAKLIT (1954)

*ἀντὶ πάντων ὡς εἰπεῖν τῶν ἄλλων. αἴτιον δ' ὅτι μάλιστα
ποιεῖ γνωρίζειν ἡμᾶς αὐτῇ τῶν αἰσθήσεων καὶ πολλὰς δηλοῖ*

FREDERIKA (1954)

διαφοράς. φύσει μὲν οὖν αἰσθησιν ἔχοντα γίγνεται
τὰ ζῶα, ἐκ δὲ ταύτης τοῖς μὲν αὐτῶν οὐκ ἐγγίγνεται
μνήμη, τοῖς δ' ἐγγίγνεται. καὶ διὰ τοῦτο ταῦτα
φρονιμώτερα καὶ μαθητικώτερα ...

EULER GREEK (1983)

Отвергнутое Спинозой — наиболее смелым
и откровенным из них — *ridere, lugere et detestari*, с
сопутствующим им *flere*, является тем измерением
мышления, которое совершенно не...

PALATINO NOVA CYRILLIC & LATIN (2005)

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The glyptic crafts of etching, engraving, and letterpress were left to the fine artists, who were only too happy to have them. The truly artistic members of the type design fraternity would have sided with the artists if they could, but in 1960 this appeared to be impossible. Type designers had no hope, in those days, of selling their wares directly to printers or compositors, much less to the general public. Their livelihood depended on the foundries, which were dying, and on the typesetting machine manufacturers, who were sailing with no compass through a technological storm. Zapf dealt as best he could with this unnerving situation, keeping an eye out for alternative sources of revenue and searching for ways in which type design could mitigate the lifelessness of fast, two-dimensional printing.

He drew his first phototype font (the Linofilm version of Palatino) in 1963 and his first digital face (Marconi) just ten years later. Digital type promised a vast increase in speed, but initially it entailed still further degradation of the letterform. Digital type did eventually mature, but in the meantime, the metamorphosis of letters from metal to photo to digital coincided with a twenty-year epidemic of rampant industrial plagiarism. Riding out these problems taxed Zapf's ingenuity, his patience, and his energy from his early forties to his early eighties.

He had good reason to persevere. He was a visual musician, with calligraphic perfect pitch. He could see the truth of a penstroke in his mind as well as feel it in his hands – and he never lost his urge to share the beauty he felt and saw. And so, five decades after his collaborations with Rosenberger had ended, a new partnership began. His colleague this time was forty years his junior: Linotype's digital typecutter, Akira Kobayashi, who sat at that computer in Bad Homburg with Zapf peering over his shoulder at the outlines on the screen.

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I met him first in 1983, at a conference at Stanford, which I attended mostly because I'd been told he'd be there. He was sixty-four; I was thirty-six – but I was then just learning to think about letterforms and had many naïve ideas. Nine years later, I sent him rough proofs of a not-yet-published book called *The Elements of Typographic Style*. He responded with phenomenal generosity, making dozens of detailed comments and suggestions, and writing a handsome endorsement to go on the jacket. In the wake of that exchange, we became true friends. But I am not sure Hermann ever realized that the person who sent him all those page

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proofs in 1992 was the same one who had needled him with questions and talked his expert ear off in 1983 about such earthshaking matters as the shape of the lowercase O. When I saw him last, in September 2009, he had suffered a serious stroke and was no longer working, though he could write a beautiful letterform even then.

His earliest career plan, he claimed, was to learn to be a chimney-sweep – because chimney-sweeps are praised instead of scolded for having dirty hands. He found his way into another, equally black art, but not by a straight path. Penmanship used to be taught in German schools, and it wasn't a subject in which he excelled. He much preferred physics and chemistry, and his dream in his early teens was to be an electrical engineer. It might have happened. But when Hermann was fourteen, the National Socialists came to power. His father – a metalworker employed in a large Nürnberg truck and bus plant – was outspokenly anti-Nazi. The plant was also desperate for government contracts, and his father was soon without a job. Further schooling of any kind was therefore out of reach. In 1934, at age fifteen, his formal education ceased and Hermann apprenticed as a photographic retoucher. He was good at the job but not entranced by it. In 1935, in his spare time, he began to teach himself calligraphy, working from books by Rudolf Koch and Edward Johnston. In 1938, when he was released from his apprenticeship, he moved to Frankfurt, where he studied typographic history informally with Gustav Mori and practical typography with Rudolf Koch's son Paul. He was making his meager living mostly from signwriting and small-scale graphic design. Early in 1939 he was drafted – first into a civilian labor brigade and then into the German regular army.

He was also studying botany in those days, making countless detailed drawings of leaves and flowers. The first books published under his name – begun when he was stationed at the German garrison in Bordeaux in the early 1940s and finally published in 1948 and 1949 – are manuscript facsimiles in which calligraphy is employed as a companion and support to botanical illustration. Like many young calligraphers, he also turned to the poets for texts, but he was engaged no less intensively with music. Among his first large calligraphic projects, finished before his twentieth birthday, are manuscript books of Schiller, Goethe, Longfellow, and Burns. There is also, however, a beautiful two-color score of one of his favorite piano sonatas (Beethoven, Opus 3, No. 2), written out in 1937, and another written immediately afterward, of Brahms' song cycle *Vier Ernste Gesänge*, Opus 121. (The Brahms score was intended for Paul Koch, and

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at Koch's suggestion it was published in a handsome facsimile edition of 300 copies, printed in 1939 by August Osterrieth for the Maximilien-Gesellschaft in Hamburg.) Two of Zapf's earliest type designs were music types, and in 1938 he wrote (but did not publish) an illustrated treatise on the history of musical notation.

It may not have seemed so at the time, but in retrospect this flurry of activity, combining music, botany, poetry, and calligraphy, looks remarkably coherent. A better training regime would be difficult to design. Through the study of music and natural history, Hermann came to understand how lettershapes and words can be and are real parts of the real world. Language and letterforms are indeed related to flowers, just as art song is truly related to bird song. The trace of the hand is as practical and real as the form of the leaf, the call of the frog, the leap of the fawn.

It is a fact, however, that great calligraphers don't necessarily make great type designers or typographers. Calligraphy is a kind of painting that hovers on the edge of carving. Typography is a kind of sculpture that hovers on the edge of tilesetting or bricklaying as well as on the edge of writing. Many calligraphers find typography a surprisingly foreign language and are flummoxed by the practical constraints of the typographic medium. Zapf, however, delighted in practical problems as much as he did in organic, melodious curves. And so he succeeded, as very few have, in achieving typographic integrity without relinquishing calligraphic vitality. Because he loved the practical problems, he could also work across the spectrum, from the lyrical to the pedestrian. His Zapfino is probably the most calligraphic typeface ever made. At the other extreme, he took delight in designing a set of plain, single-width letters for a Pan-Nigerian typewriter. What these two projects had in common is that both stretched the legs of the Latin alphabet, hauling an inherently rather stodgy art out into the fresh air and showing it new horizons.

Type design, like poetry, is an art and not a sport; still less is it a competitive sport. Nevertheless, some people try to keep score. So Hermann was often asked, "How many faces have you designed?" He was good at keeping records and could give a convincing answer, but it is not an easy question. A catalogue he published in 1987 listed 175 finished designs. Two had been wholly destroyed in the war, seven had been cut but never issued, and one – his splendid Cherokee face, called Sequoyah – had not (and has still not) been carried beyond the stage of finished drawings. The remaining 165 were all theoretically in service. But the list included several strays, and a few things that should have been there were missing.

OSCULETUR ME
OSCULO ORIS SUI
QUIA MELIORA SUNT
UBERA TUA VINO

MICHELANGELO (1950) AND SISTINA (1951)

FRAGRANTIA

SAPHIR (1952)

unguentis optimis

KOMPAKT (1954)

Oleum effusum nomen tuum

VARIO (1982)

ideo adulescentulae dilexerunt te

ZAPF CIVILITÉ (1985)

NOLITE ME CONSIDERARE
QUOD FUSCA SIM
QUIA DECOLORAVIT ME SOL

OPTIMA NOVA TITLING (2003)

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At the time of his death, the informal total was at least 250. Counting more punctiliously would bring it near 300. Many of these were “second editions” – revised versions of faces he had drawn earlier – and most of the revisions were provoked by moving the technological goal posts. Zapf routinely had to alter the shapes of letters when foundry faces were adapted to the Linotype machine. He sometimes altered them again when foundry or Linotype faces were converted to film or digital form. Some of the changes were minor; others were drastic. Some brought him pleasure; others were made with a heavy heart. There was often no choice but to dumb down an elegant, sculptural alphabet so it would fit the grid of the Linotype machine. Further dumbing down was sometimes required to give a foundry or Linotype face any hope of continued life in the intangible world of phototype or the jaggedly rasterized world of early digital type. Toward the end of the twentieth century, when digital type had become a more versatile and sophisticated medium, he reversed some of these changes, and made additional alterations as shifting technological limits allowed.

Rainer Gerstenberg, a former Stempel employee, is still casting some of Zapf’s faces in metal at the Haus für Industriekultur in Darmstadt, but most people buying Zapf’s type at the present time are buying Linotype’s digital versions. Hermann’s association with Linotype lasted for more than seven decades, and during that period, Linotype went through some breathtaking metamorphoses. The great multinational manufacturer of heavy precision machinery became a wholly digital operation whose products are sold and delivered over the internet, and its huge multinational staff shrank to a handful of very-white-collar employees. In the pandemonium of the 1960s, 1970s, and 1980s, as the industry abandoned metal for phototype, then abandoned phototype for digital type, and firms freely copied and renamed one another’s designs, Zapf and Linotype could do comparatively little for one another. Several of the new firms formed in those years commissioned Zapf to create new faces, but these were never commercial successes. Each of the new firms had its own proprietary system for setting type, and very few of these endured. The market, in any case, preferred cheap copies of familiar metal faces (Palatino and Optima among them) to anything freshly designed for the digital medium. The plagiarized versions of his typefaces earned him nothing, of course, but Linotype at least, in spite of its repeated changes in corporate structure and ownership, continued to pay him.

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Hermann attempted a few business ventures himself in those years – designing templates for electronic text design, for example – but it was not the kind of work he was cut out for, and none of those schemes was successful. For the most part, it was book design commissions and teaching jobs that made up for the lost royalties. In 1960, he spent a term as Distinguished Visiting Professor at the Carnegie Institute of Technology. Between 1966 and 1972, he also designed an impressive suite of proprietary typefaces (two chancery scripts, a French cursive, a roundhand script, a blackletter, an uncial, and a roman and italic) for an entity that most of us associate only with sentimental clichés: Hallmark Cards of Kansas City. In the 1970s, he designed two phototype families for the grandly named but inconsequential International Typeface Corporation in New York. In the 1980s he worked with a number of digital pioneers, the most important of whom were Rudolf Hell in Kiel, Peter Karow at URW* in Hamburg, and Donald Knuth in the math department at Stanford. Through his association with Knuth, he was commissioned to design a suite of digital typefaces known as Euler, for the American Mathematical Society. Throughout the 1980s, he also taught a calligraphy workshop and a summer course in computer typography at the Rochester Institute of Technology.

The love of his life was Gudrun Zapf von Hesse, whom he met in 1948 and married in 1951. She was ten months his senior, but it was Gudrun who cared for him after his health failed, near the time of his ninetieth birthday. He was the master typographer in the family, and she was the master bookbinder, but both of them were calligraphers and type designers. Their work in these fields was clearly distinct from the outset, and it remained so, but it was also remarkably harmonious. Just how harmonious can be judged through their joint involvement with Hallmark at the end of the 1960s. To Hermann's eight Hallmark fonts, Gudrun added two more: Shakespeare roman and italic. When the ten faces were complete, they tried mixing them up, combining Gudrun's lower case letters with Hermann's capitals and vice versa. Two of these combinations worked so well that they were declared legitimate new faces and given their own names. Another sign of Hermann and Gudrun's typographic compatibility is this. One of Gudrun's great achievements in type design is a highly original foundry face called Diotima. She designed it when she

* The acronym stands for Unternehmensberatung Rubow Weber. Between its foundation in 1972 and its demise in 1995, URW produced several essential tools and building blocks for the burgeoning digital type industry. It also established one of the first digital foundries and commissioned a number of new typefaces.

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and Hermann were newly married, and it was issued by the Stempel foundry in 1953. It looks nothing like any type designed by Hermann. But the typographer who used Diotima more than anyone else, and better than anyone else, was Hermann himself.

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I am not sure that the phrases “best-known” or “most famous” have any genuine meaning, but many people will tell you that Zapf’s most famous typeface is Palatino. It must by now be true that almost everyone in the world who deals with the Latin, Greek, or Cyrillic alphabet has seen, and probably used, some form of Palatino – but using and knowing are not the same. Palatino started life as a foundry face in 1949 and has been adapted and updated so many times – and also plagiarized so many times – that only an expert can tell you whether it is really Palatino you are seeing, and if it is, which one of the many Palatinos it might be. Even in the early days – before 1954 – there were eighteen different cuts of Palatino, along with four related titling faces. The variants included the small foundry roman and the large foundry roman (two different designs, each cut in multiple sizes), the Linotype roman (also in multiple sizes), the foundry roman with long descenders, the Linotype roman with long descenders, and so on. By 1956, four additional cuts and another three closely related text faces had been added to the family. The new cuts included the large and small “American” Palatino – specially made for export to the USA – which were just a little less elegant and more workmanlike than the European versions. Handsetting titles for publications that he designed, Zapf delighted in mixing up these versions, creating the illusion of more Palatinos yet.

In 1963 came another and more drastic round of revisions, intended to make Palatino suitable for phototype and offset printing. The result was known as Linofilm Palatino. At this point, there were four different species of the basic roman: the foundry face, the Linotype machine face, the American face, and the Linofilm face. Counting all the subtle variants, however, there were twenty-five different incarnations of Palatino roman and italic, and thirty-nine different designs in the larger Palatino family. Most digital versions of Palatino, both legitimate and pirated, are derived from the Linofilm version of 1963, and it is therefore now the form most commonly seen.

At Linotype’s request, the family was enlarged a bit in 1967 and further enlarged in 1975. In 1997, Zapf returned to the face again, not to alter the

* Palatino with *Palatino-Kursiv, Schwungfiguren*

16 PT FOUNDRY PALATINO (1950–51)

Aeneadum genetrix, hominum *divumque* voluptas,

LINOTYPE ALDUS (1954)

alma Venus, caeli subter labentia signa

OPTIMA (1958)

* Palatino with *Palatino-Kursiv, no Swash*

16 PT LINOFILM PALATINO (1963)

quae mare navigerum, quae terras frugiferentis

VENTURE (1969)

concelebras, per te quoniam genus omne ani-

NORIS (1976)

mantum

concipitur visitque exortum lumina solis:

COMENIUS (1976)

te, dea, te fugiunt venti, te nubila caeli

AURELIA (1983)

adventumque tuum, tibi suavis daedala tellus

ZAPF RENAISSANCE (1985)

summittit flores, tibi rident aequora ponti

ZAPFINO (2004)

placatumque nitet diffuso lumine caelum.

PALATINO SANS (2006)

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design but to add roughly a thousand new characters for Cyrillic, Greek, Pan-European Latin, and Vietnamese. Well into his eighth decade, he went back to it one last time and revised the entire Palatino family, adjusting the proportions of ascenders and descenders and making subtle alterations to the shapes of many Latin and Cyrillic letters. These revisions, completed in 2005, brought the phototype version of Palatino into the digital age at last – and at this point there were just over a hundred fonts in the family, including seventy-three legitimate forms of the basic roman and italic.

Many artists, including some of the greatest, find their style and stick with it. Others – Josquin and Joyce and Picasso are examples – are polystylistic in the same way that some people are fluently polylingual. In type design just as in music and literature, some of the great names – Baskerville and Caslon for example – belong to people with one inescapable style. Zapf was more like Picasso: an artist of quite amazing range and inventiveness. He worked for three-quarters of a century in a NEO-MANNERIST and NEOHUMANIST mode, producing Palatino (1949–2005), Michelangelo (1949–2005), Sistina (1950–2005), Phidias (1952–2005), Aldus (1952–2005), Heraklit (1953–2005), Enge Aldus (1959–60), Venture (1960–69), Aurelia (1980–85), and Zapf Renaissance (1984–86). Concurrently he worked in many other modes. There are the NEOBAROQUE faces, including Hunt Roman (1961–63), Orion (1963–74), Crown (1969–72), and Comenius (1972–77). There are the ANACLASSICAL faces (that is to say, Neo-Neoclassical faces), including Melior (1948–69), Mergenthaler (1953–54), Zapf Book (1970–76), Marconi (1973–76), Zapf International (1974–77), Edison (1976–78), and URW Antiqua (1984–86). There are three UNMODULATED SANSEIFERS, Magnus (1956–58), Attika (1953), and URW Grotesk (1984–86), and two, deservedly celebrated, ENTASIC SANSEIFERS, Optima (1952–2003), and Palatino Sans (1984–2006). (I call them entasic because their strokes thin in the center and swell at the ends, the way Greek columns swell in the center and thin at the ends.) There are the heavy, CURSIVE HEADLINE faces, Kompakt (1952–54) and Vario (1978–82). There are several BLACKLETTERS, including Gilgengart (a fraktur, 1938–51), Hallmark textura (1968–69), and Euler fraktur (1980–83). There are also three TRANSALPINE or GOTICO-ROMAN faces: Musica (1942–43), Novalis (1946–47), and Euler roman (1980–83). There are the FLORIATED TITLING faces Festival (1948–50) and Saphir (1950–52). Then there are the ROUNDHAND SCRIPTS, Virtuosa (1948–56), Frederika (1953–54), and Jeannette (1966–67), the FRENCH CURSIVES, Missouri (1970–71) and Zapf Civilité (1971–85), and half a dozen CHANCERY SCRIPTS: Firenze

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(1967–68), Scriptura (1968–72), Medici (1969–71), Noris (1971–76), Zapf Chancery (1977–79), and Zapfino (1983–2004).

These are not sequential styles, like early, middle, and late Beethoven; they are simultaneous forms of fluency. Such range is very rare in type designers, but it was central to European scribal culture. An eighth- or tenth-century scribe such as Alcuin or Godemann, for example, might be fluent in three or four different traditions of lowercase letter and half a dozen kinds of capitals. Scribes were not only book artists; they were librarians and copyists, responsible for preserving as well as enhancing the cultural legacy. As a student of Gustav Mori, on the eve of WWII, Zapf inhaled the whole history of Greek and Latin letterforms. Then, in the ruins left behind by that war, he undertook to breathe new life into the whole fabric of European literacy. This historical and cultural breadth, his sense of the biological reality of mark-making, and his remarkable intensity of spirit, all set his work apart from the work of other type designers.

He was passionate, as I've said, about solving practical as well as aesthetic problems. It should come as no surprise that this summary list of his faces includes the mundane and the extravagant, the proletarian and aristocratic. Most of the faces I've grouped under the term Anaclassical are plain and workmanlike newspaper faces, but within that group is one, Zapf International, which is a warm and highly sophisticated type, rich with allusions to the work of Justus Walbaum and John Baskerville. Most of the faces I've called Neohumanist are statuesque and elegant, but within that group is one – the ubiquitous Linofilm Palatino – that has been one of the major typographic workhorses of our time. It is as different from foundry Palatino as campfire coffee is from cappuccino or beer from champagne – and quite deliberately, intelligently so.

Even though he was a lifelong student of scribal and typographic history, Zapf produced only one HISTORICAL REVIVAL. It was Janson (1951–52), based on the work of the seventeenth-century Hungarian punchcutter Miklós Kis. Many of Kis's punches still exist, and they were owned for a time by Stempel. Zapf's contribution involved not only adapting Kis's designs to the limitations of the Linotype machine but also drawing a new foundry version, cut in two sizes (24 & 48 point) to supplement the surviving originals.

Hunt Roman (a private commission arranged in 1960 by Jack Stauffacher), the eight Hallmark faces Zapf designed a few years later, and Zapf Civilité, which was privately cut and cast in Michigan in the 1980s, were proprietary faces. All the others were intended for public sale. Most

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of them predate the digital revolution, but most are available now in digital form. Many, however, are sold only in substandard versions. The faces Zapf designed between 1965 and 1985 were mostly commissioned by makers of filmsetting equipment and by early digital entrepreneurs. The designs themselves were usually complete – that is, they usually included the ligatures, text-style figures, and other accoutrements that serious typographers require. But the production versions were almost always tailored for machines that were incapable of typographic civility. As a result, many essential glyphs were omitted from the early versions of the fonts, and have never since been retrieved from the master drawings. The digital versions now on the market are also, in many instances, shabbily made. Comenius, for example, is a superb text face that Zapf designed in the early 1970s for the Berthold foundry in Berlin.[†] It has been on the market since 1977 but has never yet been issued in a fully functional form. The same is true of Aurelia, Zapf Renaissance, and Zapf International. Typographers who want to use such faces have little choice except to cut the missing characters themselves and rebuild the fonts in the form their designer intended. This is a reason why some of Zapf's finest work is very rarely seen.

One of those rarely seen faces is Venture, a phototype face from the late 1960s which is based on Hermann's own normal handwriting. No typeface has the liveliness and variety of a living hand, but this one is faithful enough to its model that I do a little double-take every time I see it. It is lively, friendly, unpretentious, cheerful, and yet elegant – very much like the man who made it.

Great type designers are artists, and what they produce is of permanent value. We owe them and their work the same respect that we owe to painters, writers, and musicians – and we are the ones who benefit when we pay them what we owe.

The specimen texts accompanying this article are excerpted from Lucretius' *De rerum natura*, the *Song of Songs*, Aristotle's *Metaphysics*, the prologue to Lev Shestov's *Athens and Jerusalem*, and Hermann Zapf's *Über Alphabete* (Frankfurt: G. K. Schauer, 1960).

Robert Bringhurst is a poet and typographer, born in Los Angeles in 1946. His book *Palatino: The Natural History of a Typeface* will be published by the Book Club of California in 2016.

[†] Comenius is the face in which this issue of the QN-L is set.

THE BOOK CLUB OF CALIFORNIA

A REVIEW

GARY F. KURUTZ

ROBERT J. CHANDLER, *San Francisco Lithographer: African American Artist Grafton Tyler Brown*. Norman: University of Oklahoma Press, 2014. Hardcover, \$36.95.

THE UNIVERSITY OF OKLAHOMA PRESS, THAT WONDERFUL academic publisher of great works of California and western history, has published Dr. Robert J. Chandler's monumental *San Francisco Lithographer: African American Artist Grafton Tyler Brown*. Over the last several years, interest in Brown has significantly increased as scholars have explored and collected work by this artist-lithographer who flourished in California. Exhibitions of his paintings and lithographs have now given him national attention. Chandler, however, has authored the first full-length biography of the artist. No one has been more devoted to piecing together the fragmented story of this once under-appreciated figure and interpreting the history of early commercial art in the Golden State through the medium of lithography. The book, in the opinion of this reviewer, is now an essential work of reference.

Brown was born into a free black family in Harrisburg, Pennsylvania in 1841 and migrated to California in 1858, first arriving in Sacramento where he gained employment as a waiter and servant in a hotel. However, this young man had other ambitions. He taught himself to draw while in the river city and won recognition at the State Agricultural Fair for his India ink and watercolor drawing of a locomotive. Life further improved when he moved to San Francisco and was hired by the noted pioneer lithographer Charles C. Kuchel in 1861. At the time, Kuchel's business struggled and Brown's energy and acumen brought new life to the firm. For Kuchel, Brown's first major achievement was the creation of drawings for a spectacular bird's-eye lithographic view of Virginia City, Nevada, elegantly adorned with a series of border vignettes surrounding that Comstock Lode boomtown. From that beginning, Brown perfected his artistic skills and went on to a productive career in San Francisco, eventually establishing his own business on Clay Street. He is best known for his sixteen bird's-eye views of California and western cities, illustrations that embellish county histories, and for his paintings of the Pacific Northwest and Yellowstone. And, as so skillfully documented by Chandler, he was a master at producing appealing commercial art through the medium of lithography.

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Growing up black in the United States in the 1840s presented a serious challenge for a talented man like Brown and this fact must be taken into account when investigating his life. Chandler thoughtfully discusses the struggle of African Americans in California and Brown's ability to achieve a level of equality. Consequently, the book is both social and art history. California, despite being admitted as a free state, discriminated unmercifully against non-whites. Finally, with the conclusion of the Civil War, blacks began to slowly achieve slight economic gains and social acceptance. As one-eighth black, Brown had an easier time of it and he consciously chose to become "white" in order to blend in with the dominate society. In her afterword to Chandler's book, Shirley Ann Wilson Moore, historian of the black experience in California and the West, writes: "Undoubtedly, an unknown number of people who were defined by law as black but whose appearance often was indistinguishable from the whites who made the laws were able to cross the racial lines by 'passing' for white. They passed into whiteness 'intentionally, unintentionally, permanently, or partially.' Passing was a silent 'underground' form of black resistance, aimed at 'subverting the racial divide'" (pp. 183-184). Because he was able to "pass," city directories did not list Brown as "colored," and he was actively accepted into business, cultural, and political circles, including the racist Democratic Party. Brown's ability to "pass" also led to a few unwitting California firsts: he became the first black man known to vote in an election, in 1867, and the first to win a State of California government contract.

What makes this biography a book of double value is Dr. Chandler's superb analysis of the craft and business of lithography and job printing in San Francisco and the Far West in the 1860s and 1870s. While the focus is naturally on Brown's career, Chandler explains the techniques involved in producing lithographs and chromolithographs. This historian is to be particularly commended for his imaginative use of ephemera. By personally collecting material and visiting research libraries and private collections, Chandler hunted down scores and scores of examples by Brown of billheads, checks, stock certificates, sheet music covers, real estate maps, and other media common in the nineteenth-century business world. In turn, he took these bits and pieces of ephemera and traced the artist's design style as it evolved, comparing his work with that of his better-known competitors like Britton & Rey, Edward Bosqui, Charles A. Murdock, James W. Towne and Jacob Bacon, and others. Chandler clearly demonstrates Brown's use of lithography to challenge more commonplace letterpress printing. In his first chapter,

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Chandler reveals that he “filed six hundred San Francisco billheads, chronologically, surveying fifty years between 1850 and 1900 to discern stylistic trends.” In addition, he spent countless hours searching through business records, census records, voting registers, city directories, sifting through manuscript and print collections, and cranking through microfilm of newspapers looking for any mention of Brown and his fellow lithographers. While Brown stood out as a master lithographer and artist, he had a business to run, and Chandler provides important insight into how an enterprise like G. T. Brown & Co. survived in the boom and bust economy of California. Moreover, job work, however eye-appealing, was not considered fine art but it enabled artists like Brown and Bosqui to survive.

As tastes changed, Brown kept up with the times, producing superb examples of chromolithography as businesses advertised their products through colorful labels glued to soap boxes and cans of salmon. His artistic abilities found further expression when he provided striking drawings and lithographs for membership certificates, melodramatic scenes for sheet music covers, and illustrations for periodicals like the *San Francisco News-letter*. Eventually, Brown the landscape painter began to emerge, and a change of scenery was in order, especially as the California market became saturated with the genre of bird’s-eye views, illustrated county histories, and real estate maps. From 1882 to 1891, he would travel throughout the Pacific Northwest creating well-received paintings of the region’s spectacular natural scenery. Victoria, the beautiful provincial capital of British Columbia, honors him as its first landscape artist. From there, Brown headed deeper into the wilderness and produced a remarkable series of paintings of Yellowstone. Ultimately, economics necessitated a move to St. Paul, Minnesota, where he worked for years as a draughtsman in the city’s civil engineering department. This pioneering California artist died in the midwestern city on March 2, 1918.

The University of Oklahoma Press did not economize on images. Adding further to the value of Chandler’s work, the well-designed volume is beautifully illustrated with high-quality color and black-and-white reproductions of Brown’s now famous bird’s-eye views, and comely examples of the attractive but prosaic job work done by the artist and his competitors. Many of these examples of commercial art were contributed from the author’s own collection. Spending numerous years tracing the artist’s career, Chandler could often be seen happily plowing

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through bins of ephemera at rare book and paper shows in quest of “GTB” ephemera. In addition to the narrative text and the many illustrations, this expert paper collector included a monumental thirty-one page “Checklist of the Work of Grafton Tyler Brown” that documents known examples of his job printing, scenic views, color work, maps (divided into seven categories), mining stock certificates, sheet music, billheads, book and magazine illustrations, and paintings. Rarely does ephemera receive such substantial treatment in a work of scholarship. *San Francisco Lithographer* is further rounded out by impressive endnotes and a bibliography. Like the checklist, these bibliographic entries form a most useful guide to California’s nineteenth-century commercial art and printing history.

In addition to Shirley Ann Wilson Moore's afterword, Ron Tyler, the retired director of the prestigious Amon Carter Museum in Fort Worth, Texas and authority on western art, contributed an insightful introduction, placing Brown in a national context and summarizing the recent attention given to his life. It is no accident that the Texas museum hosted a full-scale exhibition of Brown's paintings and lithographs.

One must congratulate Chandler for his indefatigable spirit in giving Grafton Tyler Brown his just recognition. The author, in concluding this magnum opus, offered this eloquent summary of the artist’s life: “Today, acclaim for Grafton Tyler Brown comes for his successes during the Civil War, Reconstruction, and beyond. No one in 1840s Harrisburg, Pennsylvania, would have predicted such a course for any black child. His artistic accomplishments transcend any attempt at racial categorization. Brown expressed his protean talents in printmaking, mapmaking, and painting, giving him a versatility that enabled him to traverse the worlds of art and commerce. Brown’s life is assuredly an inspiring rags-to-accomplishment tale” (p. 181).

GARY F. KURUTZ is a past president of the Book Club of California and served for many years as chair of the Publications Committee. He is curator emeritus of special collections at the California State Library.

ROBERT J. CHANDLER, retired as a historian for Wells Fargo Bank, is the author of numerous articles and books on California history including *California: An Illustrated History* and *California and the Civil War, 1861–1865*. He is the former editor of the QN-L.

THE BOOK CLUB OF CALIFORNIA

A PREVIEW & AN INVITATION: FABS 2016 IN SAN FRANCISCO

ANNE W. SMITH

HOSTED BY THE BOOK CLUB OF CALIFORNIA AND SPONSORED by the Fellowship of American Bibliophilic Societies (FABS), San Francisco beckons bibliophiles to join us for a sumptuous sampler of the Bay Area's cultural, academic, and book arts sites during the FABS 2016 Tour and Symposium, June 15-19.

Cleveland? Ah... a chance to go to the Rock and Roll Hall of Fame! Those were my initial thoughts upon signing up for my first FABS tour in 2014, while BCC President. I didn't know much else about the city, except that it had a great orchestra and, at one time, a great baseball team. But reports about FABS tours in the FABS newsletter were always so positive, and in the end my curiosity about the FABS (love the acronym) experience sent me to the shores of Lake Erie. Cleveland is a fine city to learn about from a bibliophilic perspective. In the process of transitioning from a center of industry to one of medical services, rich in culture, it has the best advocates for the art of the book that an urban area could hope for. Our hosts set a high standard of care for visitors, arranging everything from transportation and private viewings to insider access at museums and clubs. Most of all, they were treasure troves of knowledge and happy to share.

A little history about the Fellowship of American Bibliophilic Societies is in order as we invite BCC members to consider what's in store for the 2016 tour. Designed as a "loose affiliation of independent clubs, with each member club free to maintain its own quaint traditions" (*FABS Newsletter*, Vol 1., No.1, Winter 1995), FABS has become established as a national affiliation of bibliophilic groups. There are also seventeen international members. The twice-yearly newsletter published in September and January is the most comprehensive report of activities within and among the clubs; its archive is available at the website, www.fabsocieties.org/, as is a blog with first-hand accounts of tours and individual club meetings.

After formational meetings begun in 1993, over fifty people were present at the first official meeting of FABS on February 23, 1995 in beautiful downtown San Francisco. The meeting was hosted by the Book Club, the Roxburghe Club, and their leaders Sandor Burstein, Jerry

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Cole, and Paul Birkel. Most attendees were also in the area to buy or sell at the West Coast Antiquarian Book Fair the same weekend. Founding member societies (in order of year established) were the Grolier Club, New York (1884), Club of Odd Volumes, Boston (1886), Rowfant Club, Cleveland (1892), Philobiblon Club, Philadelphia (1893), Caxton Club, Chicago (1895), Book Club of California, San Francisco (1912), Roxburghe Club, San Francisco (1927), and Baxter Society, Portland, Maine (1984). Presently there are thirty-two member groups.

The next meeting in 1995 took place in April at the Grolier Club in New York, in conjunction with the New York Antiquarian Book Fair. The Book Club also hosted a San Francisco meeting to “allow members of FABS associated clubs to meet with one another” on September 5, 1996, during an International League of Antiquarian Booksellers Fair.

Subsequent FABS meetings have been offered in different parts of the country, at first coinciding with book fairs, but later evolving to take place at other times, depending on the preferences of the host club. The late, beloved BCC president Jerry Cole and his wife Gerry were devoted boosters of the Fellowship, livening up most meetings or “tours,” as they are now called, according to FABS members around the country. The tours generally take place in the East or Midwest, but have ventured as far as San Francisco (2000), Seattle (2006), and Los Angeles (2005). I checked in with a number of Book Club members who have attended at various times. They report that the most memorable aspects of the tours include getting to see books in vaults and conservation in process, going to collectors’ homes, and meeting intriguing people, including the incredible rare book docents at libraries and museums.

Which brings us to San Francisco, 2016. The Book Club of California Programs Committee and Board of Directors hope as many BCC members as possible will register and/or volunteer by assisting with registration at one of the venues or hosting a reception or meal.

This tour is all about you! BCC/FABS members and friends will experience an array of activities related to bookmaking, fine printing, design, typography, and collecting, including the chance to view private collections. There will be opportunities to enjoy fine California cuisine, attend performing arts events, and visit one of the many new or recently renovated museums, clubs, libraries, and art centers that help make the San Francisco Bay Area one of the world’s most culturally-rich regions. It would take at least an additional three days to see all that the Bay Area book culture has to offer – but that’s for another time.

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The tour starts, Wednesday afternoon at the Book Club of California headquarters and includes an evening welcome reception honoring local printers and binders who have worked with the Book Club in recent years.

Thursday first spotlights the University of California, Berkeley. A presentation at the C.V. Starr East Asian Library will feature rare books and special manuscripts from China, Japan, and Korea. We will also view the collection of the Bancroft Library, one of the largest and most heavily-used libraries of manuscripts, rare books, and unique materials in the United States. Another Bay Area bibliophile group, the Colophon Club, will host lunch at the Berkeley City Club, designed by Hearst Castle architect Julia Morgan. Our speaker will be a representative from the Mark Twain Project. The remainder of the day in San Francisco includes a visit to the San Francisco Center for the Book (celebrating its twentieth year), the California Historical Society Kemble Collection on Western Printing and Publishing, and 49 Geary, where the Book Club's past president John Crichton of Brick Row Books and current vice-president John Windle, Antiquarian Bookseller, will host a reception with other local booksellers. Dinner Thursday is on your own. Theater, opera, and symphony groups (not part of the registration fee) may be arranged in advance.

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Friday morning is on your own (there may also be options for private collection visits). The Friday tour starts at the Commonwealth Club of California, with noontime speaker Dr. Catherine Williamson, director of the Fine Books and Manuscripts department at Bonhams & Butterfields, Los Angeles. Afterwards, walk or take local transit to the San Francisco Civic Center to visit the San Francisco Main Public Library's Marjorie G. and Carl W. Stern Book Arts & Special Collections Center, and the Asian Art Museum, the largest museum in the United States devoted exclusively to the arts of Asia. A curated tour includes an insider look at the museum's C. Laan Chun Library collection, which comprises many materials, both rare and scholarly, not available elsewhere. Friday evening is the FABS Gala Dinner at the City Club of San Francisco with tour participants and Book Club of California, Roxburghe Club, and Sacramento Book Club members. (Note that beginning in March and subject to availability, members of these clubs may purchase event-only tickets to the Gala dinner and BCC Symposium, mentioned below.) Former international mergers & acquisitions attorney, and local favorite author and humanities lecturer George Hammond will be the speaker.

On Saturday morning, the 2016 FABS Symposium at the Book Club of California will consider "Rare Books, Manuscripts, and Special Collections: The State of Collectors and Book Culture in the Golden State." The Symposium discussants include Susan Allen, director of the California Rare Book School at UCLA, Gary Kurutz, executive director of the California State Library Foundation, David Levy, San Francisco collector and bibliographer, Ken Karmiole, Los Angeles bookseller and collector, Andrew Nadell, San Francisco rare book collector, and Claudia Skelton, California-bred, now Seattle-based, collector and editor. Discussions will continue during a lunch buffet. Then the group will head by bus through Golden Gate Park, stopping at the California Academy of Science Library & Archives Rare Books collection, and continuing on to the Internet Archive, then to the Presidio and Arion Press, home of M & H Type, the oldest and largest type foundry in the United States. Finally, we will spend time at the Society of California Pioneers Museum, where a curated sample of the museum's remarkable archive will take us back to the Gold Rush days. Here we will toast the 2016 FABS tour and take in a beautiful view of the Golden Gate Bridge. Saturday evening is yours to spend on your own.

Optional Sunday morning and early afternoon activities will feature group visits to private collectors around the Bay Area who generously open their homes to registrants.

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More details may be found on the BCC website, www.bccbooks.org, and at www.fabsocieties.org. The schedule of sites is subject to change. We hope you sign up early. And we eagerly welcome volunteers! Inquiries and communications may be directed to Dr. Anne W. Smith, organizer of the 2016 FABS tour and past BCC president, at FABS2016@gmail.com,^{*} or leave a phone message with the Book Club of California, (415) 781-7852.

ANNE W. SMITH is former president and a current board director of the BCC, and she co-chaired the BCC centennial celebrations. A retired Golden Gate University professor of arts and arts management, she is a book enthusiast and Dayan QiGong practitioner.

NEWS FROM THE LIBRARY

HENRY L. SNYDER, BCC *Librarian*

RECENTLY, THE LIBRARY MOVED ITS ONLINE CATALOG FROM a version accessible only through the Book Club website, to WorldCat, the international union catalog maintained by OCLC (Online Computer Center), in order to make the Club's collection better known and encourage greater use. As most of you know, the Book Club of California maintains an important collection of fine press books, especially by California printers. Thanks to the gift of Margot and Perry Biestman, the Club has one of the premier collections of the Grabhorn Press. The recent donation of his personal library by Clifford Burke has given us arguably the most important collection of work by this key San Francisco printer. In like manner, Carol Cunningham donated the works of her Sunflower Press (not just the books, but also the ephemera and a manuscript diary), and laid the foundation for the Club's collection of miniature books. The list goes on. Now, having loaded our catalog onto WorldCat, the whole world will be able to search the collection.

We hope to continue to the Club's focus on fine press printing in California. To that end, we were delighted when current library volunteer and BCC member Norman McKnight introduced us to two young printers, Mark Sarigianis and David Johnston, who operate the Prototype Press in Oakland. Not only do these printers work in letterpress but they also have their own typesetting equipment, which makes their publications all the more unique. The Prototype Press's first three books now

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grace our library, and we look forward to adding future publications as they appear. We would also like to acknowledge Norman's gifts of John Henry Nash material, and George Fox's gift of ephemera from his significant collection. James Sperisen donated two books that formerly belonged to Albert Sperisen, the BCC library's founder and namesake. One of these is particularly meaningful for the Club: a presentation copy of a book by Oscar Lewis, San Francisco author, historian, and Club secretary from 1921-1946, which was given to Sperisen with a fine inscription.

In addition to generous donors, the library is blessed with wonderful volunteers who are helping organize and classify our archives and ephemera. We would like to single out Mark Knudsen and Norman McKnight. After organizing the Moxon Chappel collection and the Lawton Kennedy material, they took on the gargantuan task of sorting through the Roxburghe archive, integrating materials left by Barbara Land with those already on hand. Mark created a complete list of keepsakes, announcements, books, and more, incorporating material published in three separate books and bringing it up to date. He also included all the joint-meeting keepsakes. Cameron Olden has taken on

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the task of organizing our flat files and bringing order to an important collection of oversize ephemera. Toby Schwartzburg listed our Allen Press ephemera. The library's next major task is to organize the Book Club's own ephemera. Anne Smith has begun by organizing the material by decades. Iris Mangio-Simbulan is putting together two complete collections of the postcards we have sent out over the years announcing exhibitions. Once Mark and Norman have finished with the Roxburghe archive, they will take over the responsibility of completing the Book Club archive. Mark will again create a complete record of our published ephemera. Finally, Jo Falcon, a recently retired librarian, has contributed her seasoned expertise as a cataloger. Many thanks, Jo! We could still use some more help if there are other retired librarians in our midst. Please email library@bccbooks.org or call (415) 781-7532 if you are interested.

NEW FACES AT THE BOOK CLUB

THE BOOK CLUB OF CALIFORNIA IS DELIGHTED TO ANNOUNCE three new employees. Lesya Westerman, membership services and office manager, joined the staff in January. After spending her childhood in museums and bookstores, Lesya went on to study photography and book arts at the Academy of Art University where she received her BFA in 2014. Her involvement in the Bay Area arts community has ranged from working at galleries and education centers to volunteering with art accessibility initiatives. At the Book Club, she has found great pleasure in working closely with members and developing an excellent membership experience. We are grateful to have her artistic talents on board, as she takes beautiful photographs and creates gorgeous announcements for the Book Club's website and more. Outside of the BCC, she may be found indulging in culinary pursuits and creating mixed media projects.

In July, Shruti Swami became the Book Club's new programs and outreach coordinator. Shruti is a graduate of Vassar College and San Francisco State University, where she received a Masters of Fine Arts in Fiction, as well as a Distinguished Graduate Award. She is founder and organizer of the local reading series HAZEL, where she curated readings, as well as organized workshops and panels. Shruti has experience in both PR and marketing, having worked most recently as a copywriter for CRANE MetaMarketing, where she collaborated on copy and strategy for her non-profit clients. (Just after college she interned in the PR Department for Apple, Inc.) Needless to say, Shruti is a talented

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writer, who has published numerous works of short fiction and received fellowships to pursue her craft, most recently a Kundiman Fiction Fellowship. She was also Vassar College's 50th W.K. Rose Fellow, and has had residencies at the Millay Colony for the Arts and Hedgebrook.

Finally, in August the Book Club hired Katherine (Kitty) Luce as assistant librarian. Kitty is a familiar presence at the Book Club, as she volunteered in the library from October 2011 to August 2014, working mainly with the Roxburghe Club keepsakes but also helping to catalog other fine press books, assisting with digitization projects, and working on the Roxburghe Club archives. She graduated from Yale, where she was a Renaissance studies major, and earned a Masters in English and American Literature from Mills College and a Masters in Library and Information Science from San Jose State University. During her MLIS studies, she interned at RLG Programs, now OCLC Research, working on a major survey of special collections and archives in North American research libraries. Kitty works as a librarian at a number of local colleges including Solano Community College, Contra Costa College, and Diablo Valley College. Her duties include collection development, management, and acquisition; teaching library research courses; and providing reference services. Going forward, Kitty will be dedicating one day a week from her busy schedule to work at the Book Club.



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We're thrilled to have all three of these talented employees on staff and, if you haven't already done so, invite you to say hello to them the next time you are at the Club.

Finally, in June, programs manager of four years Georgie Devereux left her full time role to attend the Bread Loaf School of English in Santa Fe and pursue other passions. She is delighted, however, that she will continue working for the Book Club as managing editor of the *QN-L*.

NEW MEMBERS

SUSTAINING

Vicki Darrow

Jim McQuade

Frank H. Wu

Novato

Novato

San Francisco

REGULAR

Avery Anderson

Shona Burns

Elena S. Danielson

Lucinda Formyduval

Louise Goldberg Friend

Katherine C. James

Catherine Liddell

Susan Macdonald

Samuel Otter

Mary Peelen

Olivia Warnecke

Caroline S. West

San Francisco

Kenwood

San Jose

San Francisco

Berkeley

Fremont

San Francisco

Santa Fe NM

Kensington

San Francisco

San Francisco

Carmichael

STUDENT

Alexis Cavendish

Berkeley

THE BOOK CLUB OF CALIFORNIA is a non-profit membership organization founded in 1912. It supports the art of fine printing related to the history and literature of California and the West through research, publishing, public programs, and exhibitions. The Club is limited to 1,250 members, and membership in the Club is open to all. Annual renewals are due by January 1 of every year. Memberships are: Regular, \$95; Sustaining, \$150; Patron, \$250; Sponsor, \$500; Benefactor, \$1,000; and Student, \$25. All members receive the *Quarterly News-Letter* and (except Student members) the annual keepsake. All members have the privilege – but not the obligation – of buying Club publications, which are limited, as a rule, to one copy per member until remaining quantities are released for purchase of additional copies. All members may purchase extra copies of keepsakes or QN-Ls, when available. Portions of membership dues – in the amount of \$36 for Regular members, \$91 for Sustaining members, \$191 for Patrons, \$441 for Sponsors, and \$941 for Benefactors – are deductible in accordance with the Internal Revenue Code, as are donations, whether monetary or in the form of books. The Book Club of California's tax-exempt number is 42-2954746.

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